

Prelude and Fugue

Michael Mikulka

"Prelude and Fugue" is a modern interpretation of the genre made famous by JS Bach: It begins with a somewhat Brahmsian prelude, which builds and becomes progressively passionate, dissonant, and technically challenging.

When the prelude is finally about to resolve, it is interrupted by a wild, angular, and intense fugue. The fugue eventually begins to relax, and when the prelude returns set against the fugue, it is finally able to reach its full resolution.

Prelude and Fugue was a finalist in the 2013 Frank Ticheli Composition Contest.

Prelude and Fugue

Smoothly

Michael Mikulka

♩ = 64

Piccolo

Flute 1

Flute 2

Oboe 1 + 2

Bassoon 1 + 2

Clarinet in B \flat 1

Clarinet in B \flat 2

Clarinet in B \flat 3

Bass Clarinet

Alto Saxophone 1+2

Tenor Saxophone

Baritone Saxophone

Trumpet 1

Trumpet 2

Trumpet 3

Horn in F 1 + 2

Horn in F 3 + 4

Trombone 1

Trombone 2

Bass Trombone

Euphonium

Tuba

Timpani

Percussion 1

Percussion 2

Percussion 3

Xylophone

Vibraphone

A

Picc. *mp*

Fl. 1

Fl. 2 *mp*

Ob. 1 + 2

Bsn. 1 + 2 *mp*

Cl. 1

Cl. 2 *mp*

Cl. 3 *mp*

B. Cl. *mp*

A. Sax. *mp*

T. Sax. *mp*

B. Sax.

Tpt. 1 *mp*

Tpt. 2 *mp*

Tpt. 3 *mp*

Hn. 1+2

Hn. 3+4

Tbn. 1

Tbn. 2 *mp*

B. Tbn.

Euph. *mp*

Tba.

Timp. *mf* (32" - Ab)

Perc. 1

Perc. 2

Perc. 3

Xyl. *mp*

Vib.

B

Picc. *mf*

Fl. 1 *mf*

Fl. 2 *mf* bring out *mp* *p*

Ob. 1 + 2 *mf* *mp* *p*

Bsn. 1 + 2 *mf* *p*

Cl. 1 *mf* bring out *mp* *p* 1 player

Cl. 2 *mf* *mp*

Cl. 3 *mf* *mp*

B. Cl. *mf* *p*

A. Sax. *mf* *mp* *p* 1

T. Sax. *mf*

B. Sax. *mf*

Tpt. 1 *mf* *mp* *p*

Tpt. 2 *mf* *p*

Tpt. 3 *mf* *mp* 1

Hn. 1+2 *mf* *mp*

Hn. 3+4 *mf*

Tbn. 1 *mf* *mp*

Tbn. 2 *mf* *mp*

B. Tbn. *mf* *p*

Euph. *mf* *p*

Tba. *mf* *p*

32" - A4

Timp.

Perc. 1 *mf* scrape with coin (susp. cym)

Perc. 2

Perc. 3

Xyl. *mf* *p*

Vib.

C

poco rit.

Picc. *mp* *mf*
 Fl. 1 *p* *mp* *mf*
 Fl. 2 *mp* *mp* *mf*
 Ob. 1 + 2 *mp* *mp*
 Bsn. 1 + 2 *p*
 Cl. 1 *mp* *mp*
 Cl. 2 *p* *mp*
 Cl. 3 *p* *mp*
 B. Cl. *p* *mp*
 A. Sax. *mp* *mf*
 T. Sax. *mp* *mf*
 B. Sax. *mp*
 Tpt. 1 *p* *mf*
 Tpt. 2 *mp*
 Tpt. 3 *p* *mf*
 Hn. 1+2 *mp* *mf*
 Hn. 3+4 *p* *mp*
 Tbn. 1 *p* *mp*
 Tbn. 2 *mp*
 B. Tbn. *mp*
 Euph. *p* *mp*
 Tba. *p* *mp*
 Timp.
 Perc. 1 *mf*
 Perc. 2
 Perc. 3 Marimba
 Xyl. *mp*
 Vib. *mp*

D A tempo

Picc.

Fl. 1

Fl. 2

Ob. 1 + 2

Bsn. 1 + 2

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1+2

Hn. 3+4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

Timp.

Perc. 1

Perc. 2

Mar.

Xyl.

Vib.

soft mallets, pedal ad lib.

dampen!!

pp

p

mp

mf

f

34

35

36

37

38

E

Picc.

Fl. 1

Fl. 2

Ob. 1 + 2

Bsn. 1 + 2

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1+2

Hn. 3+4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

Timp.

Perc. 1

Perc. 2

Mar.

Xyl.

Vib.

sub. *p*

pp

p

1 only

pp

ppp

pp

pp

pp

p

pp

p

pp

p

pp

p

2nds

4ths

1 only

pp

p

pp

p

pp

p

pp

p

pp

p

pp

p

to crash symbols

Marimba

p

pp

p

pp

F

Picc. *mp*

Fl. 1 *mp*

Fl. 2 *mp*

Ob. 1 + 2 *mp* *mp*

Bsn. 1 + 2 *p* *mp*

Cl. 1 *mp*

Cl. 2 *mp*

Cl. 3 *mp*

B. Cl. *mp*

A. Sax. *mp* *mp*

T. Sax. *mp* *mp*

B. Sax. *mp*

Tpt. 1 *mp*

Tpt. 2 *mp*

Tpt. 3 *mp*

Hn. 1+2 *mp*

Hn. 3+4 *mp*

Tbn. 1 *mp*

Tbn. 2 *mp*

B. Tbn. *mp*

Euph. *mp*

Tba. *mp*

Timp.

Perc. 1

Perc. 2

Mar.

Xyl. *mp*

Vib.

G

Picc. *p* *mp* *mf* *f* *f*
 Fl. 1 *p* *mp* *mf* *f* *f*
 Fl. 2 *mp* *p* *mp* *mf* *f* *f*
 Ob. 1 + 2 *p* *mp* *mf* *f* *f*
 Bsn. 1 + 2 *p* *mp* *mf* *f* *f*
 Cl. 1 *p* *f* *ff*
 Cl. 2 *p* *f* *ff*
 Cl. 3 *mp* *mf* *f*
 B. Cl. *p* *mp* *mf* *f*
 A. Sax. *p* *mf* *f*
 T. Sax. *p* *mp* *mf* *f*
 B. Sax. *p* *mp* *mf* *f*
 Tpt. 1 *mf* *mf* *f* *ff*
 Tpt. 2 *mp* *p* *mp* *mf* *f*
 Tpt. 3 *p* *mp* *mf* *f*
 Hn. 1+2 *p* *mf* *f* *ff*
 Hn. 3+4 *mp* *mf* *f*
 Tbn. 1 *mp* *mf* *f* *ffz*
 Tbn. 2 *mp* *mf* *f* *ffz*
 B. Tbn. *p* *mf* *f* *ffz*
 Euph. *mp* *mf* *f* *ffz*
 Tba. *p* *mp* *mf* *f*
 Timp. *mp* *mf* *f* *ffz*
 Perc. 1 *f*
 Perc. 2 *f*
 Mar.
 Xyl.
 Vib.

H

This page contains the musical score for measures 66 through 71. The instruments listed on the left are Piccolo (Picc.), Flute 1 (Fl. 1), Flute 2 (Fl. 2), Oboe 1 & 2 (Ob. 1 + 2), Bassoon 1 & 2 (Bsn. 1 + 2), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Clarinet 3 (Cl. 3), Bass Clarinet (B. Cl.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), Bass Saxophone (B. Sax.), Trumpet 1 (Tpt. 1), Trumpet 2 (Tpt. 2), Trumpet 3 (Tpt. 3), Horns 1 & 2 (Hn. 1+2), Horns 3 & 4 (Hn. 3+4), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Baritone Trombone (B. Tbn.), Euphonium (Euph.), Tuba (Tba.), Timpani (Timp.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Marimba (Mar.), Xylophone (Xyl.), and Vibraphone (Vib.).

The score features various dynamics such as *mf*, *mp*, *p*, *pp*, and *f*. It includes articulation marks like accents and slurs, as well as performance instructions such as "into stand" for the trumpets. The Marimba and Xylophone parts feature triplet patterns. The Vibraphone part has a complex rhythmic pattern with a triplet in measure 71.

Picc. *mf* *f* *ff*

Fl. 1 *f* *ff*

Fl. 2 *f* *ff*

Ob. 1 + 2 *mf* *f* *ff*

Bsn. 1 + 2 *mf* *f* *ff*

Cl. 1 *f* *ff*

Cl. 2 *mf* *f* *ff*

Cl. 3 *mf* *f* *ff*

B. Cl. *mf* *f* *ff*

A. Sax. *f* *ff* *fff*

T. Sax. *mf* *f* *ff*

B. Sax.

Tpt. 1 *mf* *f* *ff* *fff*

Tpt. 2 *mf* *f* *ff*

Tpt. 3 *mf* *f* *ff*

Hn. 1+2 *f* *fff*

Hn. 3+4 *mf* *fff*

Tbn. 1 *mf* *f* *ff* *fff*

Tbn. 2 *mf* *f* *ff* *fff*

B. Tbn. *mf* *f* *ff* *fff*

Euph. *mf* *f* *ff*

Tba. *mf* *f* *ff*

Timp.

Perc. 1

Perc. 2

Mar. *f* *ff* To Whip

Xyl. *f* *ff*

Vib. *f* to hard mallets, quickly *ff* hard mallets *ff*

molto rit.

Picc.

Fl. 1

Fl. 2

Ob. 1 + 2

Bsn. 1 + 2

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1+2

Hn. 3+4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Xyl.

Vib.

ff

ff

ff

f

fff

fff

fff

to hi-hat

prepare for switch to triangles
(bass drum mallet in one hand, beaters in other)

Maintaining the same energy level

I ♩ = 132

Picc. Fl. 1 Fl. 2 Ob. 1 + 2 Bsn. 1 + 2 Cl. 1 Cl. 2 Cl. 3 B. Cl. A. Sax. T. Sax. B. Sax. Tpt. 1 Tpt. 2 Tpt. 3 Hn. 1+2 Hn. 3+4 Tbn. 1 Tbn. 2 B. Tbn. Euph. Tba. Timp. dampen!
 Perc. 1 *fff* To Tri. dampen! Triangles *mf* on edge, still closed to Bass Drum
 Perc. 2 *ff* Whip To Snare Drum *mf*
 Perc. 3 *fff*
 Xyl. *f*
 Vib. *f*

Picc.

Fl. 1

Fl. 2

Ob. 1 + 2

Bsn. 1 + 2

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1+2

Hn. 3+4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

Timp.

Perc. 1

B.D.

S. D.

Xyl.

Vib.

J

Picc. *mp*

Fl. 1 *mp*

Fl. 2 *mp*

Ob. 1 + 2 *mp*

Bsn. 1 + 2 *mf* *mp*

Cl. 1 *mp*

Cl. 2 *mp*

Cl. 3 *mp*

B. Cl. *mf* *mp*

A. Sax. *mp* *mf*

T. Sax.

B. Sax. *mf*

Tpt. 1 *mf*

Tpt. 2 *mp*

Tpt. 3 *mp*

Hn. 1+2 *mp*

Hn. 3+4 *mp*

Tbn. 1 *mf*

Tbn. 2 *mf*

B. Tbn. *mf*

Euph. *mf*

Tba. *mf*

Timp. dampen *mp*

Perc. 1 *mf*

B.D. dampen *mf*

S. D. rimshot *mf*

Xyl.

Vib.

stay under Alto Sax and Trumpet

Picc.

Fl. 1

Fl. 2

Ob. 1 + 2

Bsn. 1 + 2

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1+2

Hn. 3+4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

Timp.

Perc. 1

B. D.

S. D.

Xyl.

Vib.

Picc. *f*

Fl. 1 *f* (b)

Fl. 2 *f* (b)

Ob. 1 + 2 *f*

Bsn. 1 + 2

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax. *f*

T. Sax.

B. Sax.

Tpt. 1 *f*

Tpt. 2

Tpt. 3

Hn. 1+2

Hn. 3+4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

Timp.

Perc. 1

B. D. *p* *mf*

S. D.

Xyl. *mf*

Vib.

Picc. *f*

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1 + 2 *mf*

Bsn. 1 + 2 *mf* *f*

Cl. 1 *mf* *mf* *f*

Cl. 2 *mf*

Cl. 3 *mf*

B. Cl. *mf* *f*

A. Sax. *mf* *mf* *f*

T. Sax. *mf* *mf* *f*

B. Sax. *mf* *f*

Tpt. 1 *mf* *mf* *f*

Tpt. 2 *mf*

Tpt. 3 *mf*

Hn. 1+2 *mf* *f*

Hn. 3+4 *mf* *f*

Tbn. 1 *mf* *f*

Tbn. 2 *mf* *f*

B. Tbn. *mf* *f*

Euph. *mf* *f*

Tba. *mf* *f*

Timp. *mf*

Perc. I *mf* *p* dampen!

B.D. *mf*

S. D. *mf* *mp*

Xyl.

Vib.

M

Picc. *p* *mf*

Fl. 1 *p* *mf*

Fl. 2 *pp* *mf*

Ob. 1 + 2 *pp* *mf*

Bsn. 1 + 2 *p* *mf*

Cl. 1 *pp* *p* *mf*

Cl. 2 *pp* *mf*

Cl. 3 *pp* *mf*

B. Cl. *mp < mf*

A. Sax. *pp* *mf*

T. Sax. *pp* *mf*

B. Sax. *mf*

Tpt. 1 *f*

Tpt. 2 *f*

Tpt. 3 *f*

Hn. 1+2 *f* 1sts

Hn. 3+4 *f* 3rds

Tbn. 1 *f*

Tbn. 2

B. Tbn.

Euph. *f*

Tba.

Timp. 26" - D 29" - B \flat 26" - C *f*

Perc. 1 *f* stick end, on bell

B.D. *f*

S.D. *f* (on rim) (rimshot)

Xyl. *f*

Vib. *f*

easing off
slightly

Slightly more relaxed, but still with energy

N ♩ = 124

Picc.

Fl. 1

Fl. 2

Ob. 1 + 2

Bsn. 1 + 2

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1+2

Hn. 3+4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

Timp.

Perc. 1

B. D.

S. D.

Xyl.

Vib.

Picc.

Fl. 1

Fl. 2

Ob. 1 + 2

Bsn. 1 + 2

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1+2

Hn. 3+4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

Timp.

Perc. 1

B.D.

S. D.

Xyl.

Vib.

5/4, 4/4, 3/4, 5/4, 4/4

mf, f, mp, pp, to triangle(s)

2nd, 1st, a2

0

Picc. **4/4** **5/4** *mf* **2/4** **5/4**

Fl. 1 **4/4** **5/4** *mp* *mf* **4/4** **4/4**

Fl. 2 *mp*

Ob. 1 + 2 *mp* *mf*

Bsn. 1 + 2 *mp* *mf* *mp*

Cl. 1 *mf* *mf* *mp*

Cl. 2 *mp* *mf*

Cl. 3 *mp* *mf*

B. Cl. *mf*

A. Sax. *f* *mf*

T. Sax. *mp*

B. Sax. **4/4** **5/4** **2/4** **5/4**

Tpt. 1 **4/4** **5/4** *mf* **4/4** **4/4**

Tpt. 2 *mf*

Tpt. 3 *mf*

Hn. 1+2 *mf* *mf*

Hn. 3+4 *mp* *mf*

Tbn. 1 *mp* *mf* *mp*

Tbn. 2 *mp* *mf*

B. Tbn. *mp* *mf*

Euph. *mp* *mf* *mp*

Tba. **4/4** **5/4** *mp* *mf* **2/4** **5/4**

Timp. **4/4** **5/4** **4/4** **4/4**

Perc. 1

Tri. Hi Triangle *p*

S. D.

Xyl.

Vib.

131

132

133

134

135

136

137

P

Picc. *p* *mf* *f* *mp* *mf*

Fl. 1 *f* *mp* *mf*

Fl. 2 *mf*

Ob. 1 + 2 *mp* *mf* *mf* *2nd* *mf*

Bsn. 1 + 2 *p* *mf* *mf* *mf*

Cl. 1 *mf* *mp*

Cl. 2 *mp* *mf* *mp*

Cl. 3 *mp* *mf* *mp*

B. Cl. *p* *mp* *mf*

A. Sax. *mp* *mf* *Solo* *mf*

T. Sax. *mp* *mf*

B. Sax. *mp*

Tpt. 1 *mf* *mp* *mp*

Tpt. 2 *mp*

Tpt. 3 *mp*

Hn. 1+2 *mp*

Hn. 3+4 *mp*

Tbn. 1 *mp*

Tbn. 2 *mp*

B. Tbn. *mp*

Euph. *mf* *mp*

Tba. *mf*

Timp. *mf* *mp*

Perc. 1 *pp*

B. D. *to bass drum*

S. D.

Xyl. *mf* *mf*

Vib. *mf* *pp*

Q

Picc. *f*

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1 + 2 *f* *f*

Bsn. 1 + 2 *mp* *mf*

Cl. 1 *mf*

Cl. 2 *mp* *f* *mf*

Cl. 3 *mp* *f* *mf*

B. Cl. *mp*

A. Sax. *mf* *mp*

T. Sax. *mf* *mp*

B. Sax. *mf*

Tpt. 1 *mf* *mf*

Tpt. 2 *mp* *mute out*

Tpt. 3 *mp* *mute out*

Hn. 1+2 (a2) *mf* *f* *mp*

Hn. 3+4 *mf* *f* *mp*

Tbn. 1 *mf*

Tbn. 2

B. Tbn.

Euph. *mf* *f*

Tba. *mp*

Timp. *mp*

Perc. 1 *mp* Bass Drum *p*

B. D. *mp*

S. D. *mp*

Xyl. *f*

Vib.

3/4 **5/4** **2/4** **4/4**

Picc. *mf*

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1 + 2 *f*

Bsn. 1 + 2 *f*

Cl. 1 *mf*

Cl. 2 *f*

Cl. 3 *f*

B. Cl. *mf*

A. Sax. *mf*

T. Sax. *mf*

B. Sax. *mf*

Tpt. 1 *mf*

Tpt. 2 *mf*

Tpt. 3 *mf*

Hn. 1+2 *mf*

Hn. 3+4 *mf*

Tbn. 1 *f*

Tbn. 2 *mf*

B. Tbn. *mf*

Euph. *f*

Tba. *mf*

Timp. *mf* 29" - Bb, 32" - G

Perc. 1 *mf*

B. D.

S. D.

Xyl. *mf*

Vib. *mf*

bring out

Picc.

Fl. 1

Fl. 2

Ob. 1 + 2

Bsn. 1 + 2

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1+2

Hn. 3+4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

Timp.

Perc. 1

B. D.

S. D.

Xyl.

Vib.

mf

f

mp

p

4
4

4
4

4
4

Slightly faster

R (2x prelude tempo)

Picc. **4/4** *f*

Fl. 1 **4/4** *f*

Fl. 2 *f*

Ob. 1 + 2 *f* 1st *f* 2nd (1st) (2) 7

Bsn. 1 + 2 *ff*

Cl. 1 *ff*

Cl. 2 *ff*

Cl. 3 *ff*

B. Cl. *ff*

A. Sax. *f* 1st *f* 2nd (1st) (2) 7

T. Sax. *ff*

B. Sax. *ff*

Tpt. 1 **4/4** *ff*

Tpt. 2 *ff*

Tpt. 3 *ff*

Hn. 1+2 *ff*

Hn. 3+4 *ff*

Tbn. 1 *ff*

Tbn. 2 *ff*

B. Tbn. *ff*

Euph. *ff*

Tba. **4/4** *ff*

Timp. **4/4** *ff*

Perc. 1 *ff* to hi-hat (closed) *f* Triangles

B. D. *ff* *f*

S. D. *ff* rimshot *ff*

Xyl. *f*

Vib. *ff* *f* *

156 157 158 159

The musical score is arranged in a standard orchestral layout. The instruments are listed on the left side of the page, and their corresponding staves are arranged vertically. The score is divided into four measures, labeled 160, 161, 162, and 163 at the bottom. The key signature is one flat (B-flat), and the time signature is 4/4. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. Key dynamic markings include *mf* (mezzo-forte), *ff* (fortissimo), and *mp-f* (mezzo-piano to forte). There are also markings for *pedal ad lib.* (pedal ad libitum) and *rimshot0* on the snare drum part.

S

Picc.

Fl. 1

Fl. 2

Ob. 1 + 2

Bsn. 1 + 2

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1+2

Hn. 3+4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

26" - C

Timp.

Perc. 1

Tri.

S. D.

Xyl.

Vib.

mp

f

*ff*³

(F att.)

(T4)

L'istesso Tempo

T

♩ = ♩

Picc.

Fl. 1

Fl. 2

Ob. 1 + 2

Bsn. 1 + 2

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1+2

Hn. 3+4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

Timp.

Perc. 1

Tri.

S. D.

Xyl.

Vib.

to crash cymbals + bass drum

+ bass drum

fp
(same speed as previous measure)

(same speed as previous measures)

Picc.

Fl. 1

Fl. 2

Ob. 1 + 2

Bsn. 1 + 2

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1+2

Hn. 3+4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

Timp.

Perc. 1

S. D.

Xyl.

Vib.

opt. 8vb

dampen!!!

mf *ff* *mf* *ff*

ff

Bass Drum

High Triangle *ff*

f *ff* *mp* *ff*

f *ff*